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OF THE
LINCOLN MEMORIAL
WASHINGTON D C
DECORATION DAY MCMXXII

INVOCATION
REV WALLACE RADCLIFFE D D
PRESENTATION OF THE COLORS
GRAND ARMY OF THE REPUBLIC

ADDRESS
DR ROBERT R MOTON

POEM
EDWIN MARKHAM

PRESENTATION
WILLIAM HOWARD TAFT

ACCEPTANCE
THE PRESIDENT OF THE UNITED STATES

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MCMXI MCMXXII

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ART AND ARCHAEOLOGY

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ARCHAEOLOGICAL INSTITUTE OF AMERICA.

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VOLUME XIII

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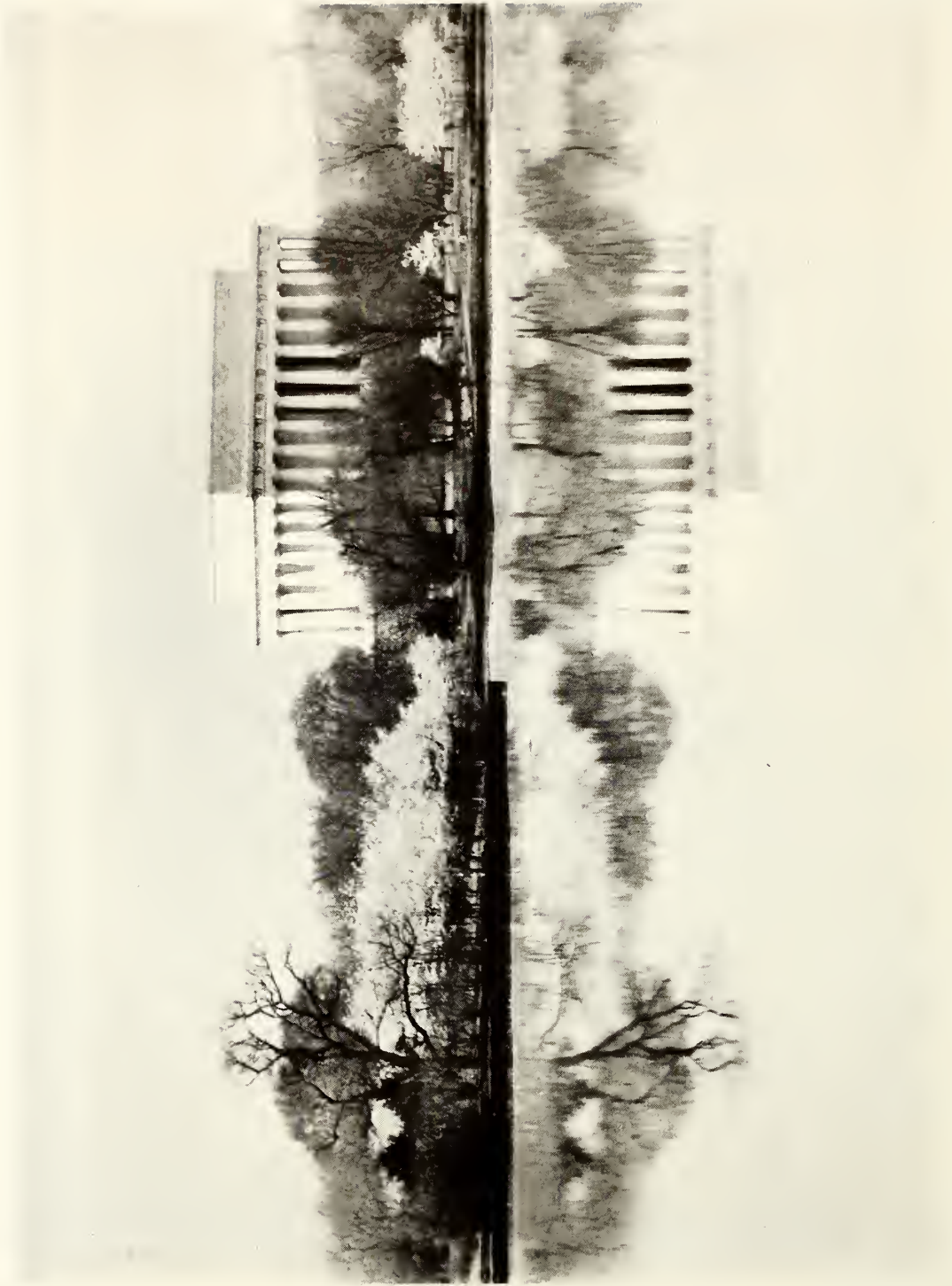
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IN THIS TEMPLE
AS IN THE HEARTS OF THE PEOPLE
FOR WHOM HE SAVED THE UNION
THE MEMORY OF ABRAHAM LINCOLN
IS ENSHRINED FOREVER.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XIII

JUNE, 1922

NUMBER 6

THE MEMORIAL TO ABRAHAM LINCOLN

DEDICATED DECORATION DAY, 1922

By CHARLES MOORE

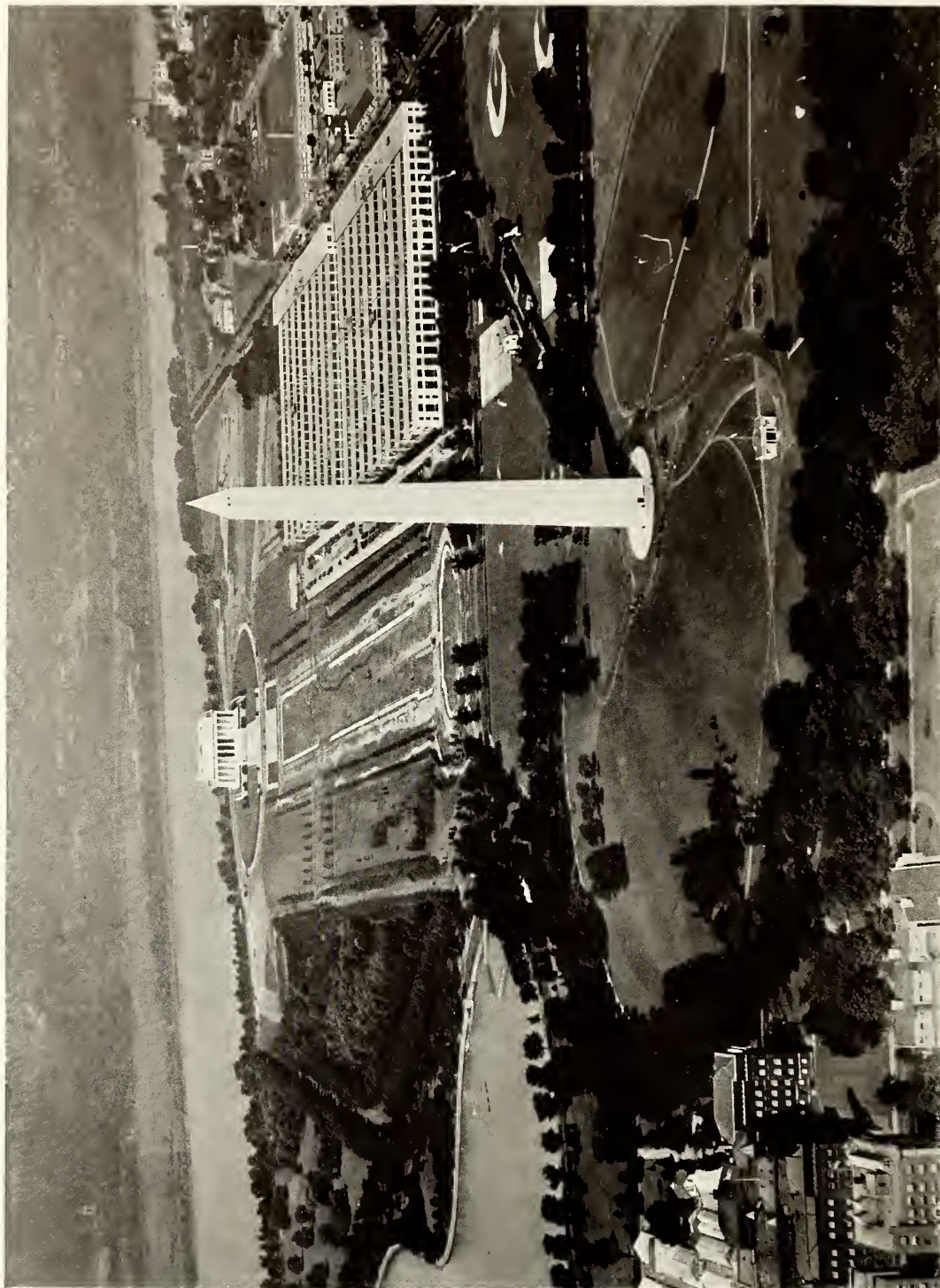
Chairman National Fine Arts Commission

As I understand it, the place of honor is on the main axis of the plan. Lincoln, of all Americans next to Washington, deserves this place of honor. He was of the immortals. You must not approach too close to the immortals. His monument should stand alone, remote from the common habitations of man, apart from the business and turmoil of the city—isolated, distinguished, and serene. Of all the sites, this one, near the Potomac, is most suited to the purpose.—JOHN HAY.

THE year 1900, the one hundredth anniversary of the removal of the seat of government from Philadelphia to the newly created city of Washington, was marked by an awakening of the people to the possibility and desirability of making their capital express the power and dignity of the nation. This movement resulted in the appointment, under authority of the Senate, of a commission composed exclusively of artists—two architects, a sculptor and a landscape architect—to study the subject and report a plan, nominally for the improvement of the park system of the District of Columbia, really for the future development of the national capital, including the location and landscape settings of public buildings, the acquisition of needed park areas, the creation of connecting park-

ways, and the placing of national monuments. In short, the commission were to consider all the projects then contemplated and to present solutions for the many and varied problems in the public mind.

Quite wisely this commission, beginning their task with a serious study of the original plan of Washington, reached the conclusion that the L'Enfant plan of 1792 was the basis for all future work. A century of experience had established both the authority and also the excellence of that plan. L'Enfant, however, dealt with but a fraction of the District of Columbia. He had indeed contemplated, south of what is now Florida Avenue, a city as large as the Paris of his day; but more modern requirements of space had caused a city of less than half that size



The Lincoln Memorial, showing encroachment of the Temporary War Building. Aero View.

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to overleap the boundaries fixed by him. Moreover, areas that in his day were under water had been reclaimed from the bed of the Potomac and made a portion of the park system awaiting development.

Also, during the first century of its life the nation had engaged in a great civil war, to test the principles on which it was founded. The conflict developed a new chapter in the history of mankind. The memorials of that struggle were still to be created. Congress had provided for a memorial to the general of the Army who brought the war to a successful conclusion. The memorial to the leader of the people was no more than an inchoate idea or ideal. Such were the conditions confronting the new Commission.

The Commission of 1901, deeply imbued with historic consciousness, brought into their plan the memorials to General Grant and President Lincoln giving to each its appropriate place from both the historical and also the artistic standpoint. At their suggestion the monument in honor of General Grant was made the central feature of the plaza that L'Enfant had designed as an approach to the Capitol from the west. Thus it became, on the plan, the head of the Mall, which area was to be restored to the use for which it was designed—as a park connection between Capitol and White House.

The location of the proposed memorial to Lincoln was one of the problems that the Commission recognized as an opportunity of first importance. Unhesitatingly they reached the conclusion that Lincoln must stand on the main axis of the central composition created by L'Enfant as the chief feature of his plan for establishing reciprocal relations between Capitol and President's House. The reclaimed

and then undeveloped area named Potomac Park afforded the opportunity to accord signal honor to Lincoln and at the same time give a reason and a purpose to the development in that park of landscape features of dignity and beauty equal to the finest examples of all time.

Having early reached these conclusions, the Commission set about developing the plan. The fact that the Lincoln Memorial would be a companion to the Washington Monument fixed the type of structure. It must be horizontal, not vertical. It must be placed on an eminence. It must be ideal in conception, not utilitarian. It must have a long approach, corresponding to the Mall but of contrasting character.

Immediately the potentialities inherent in the project began to develop. Located on the bank of the Potomac, the Lincoln Memorial would be a noble termination of a composition greater in length than the central composition of Paris extending from the Palace of the Tuilleries to the Arc de Triomphe; greater even than the distance from St. Paul's Cathedral to Buckingham Palace in London.

The employment of a circular form would afford opportunity to take off roads at any angle (as one bends the arm at the elbow). Thus the then existing plans for a memorial bridge to Arlington could be simplified and modified so that the Lincoln Memorial would form one terminal, with the Custis Mansion as the objective. One driveway from the Rock Creek Parkway and another from East Potomac Park could enter the circle at the most convenient angles. Thus the memorial area would become a point of departure and reunion for the principal park driveways.



The Reflecting Basin. View from the entrance of the Lincoln Memorial.

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The development of Potomac Park, with the Washington Monument and the Lincoln Memorial as terminal features, called for a basin of water which should relate the one to the other. Such basins had been devised by Lenôtre, greatest of landscape architects, with whose work L'Enfant had been familiar from boyhood, and the fundamental principles of which he had followed in designing the City of Washington. Versailles and Fontainebleau in France and Hampton Court in England furnished precedents for the Washington work; but the application developed radical differences, not at all to the detriment of the new plan. Nowhere else are the most significant national monuments linked with the most important national buildings.

The Plan of 1901, presented with such wealth of plans, models, photographs, drawings and paintings, was acclaimed throughout the length and breadth of the land and in foreign countries as well. Then followed the long, slow, tedious, thankless work of realization. People of little or no vision would not try to understand. They could not realize that artistry in planning always involves the simplest and most logical solution of the given problem. People who mistook their ignorance for what they called common sense attempted to thwart the development of the plans. Fortunately there were in power a number of men of foresight and determination, who took it upon themselves to stake down the Plan of 1901, so that it could not be changed in essentials.

Congress, however, determined to put an end to the prevailing haphazard methods of dealing with monuments and other works of art for which the Government makes appropriations. With this end in view the National

Commission of Fine Arts was created by act of May 17, 1910. Then the act of February 9, 1911, created the Lincoln Memorial Commission, with President Taft as its permanent chairman. Chairman Taft naturally turned for advice to the Commission President Taft had selected for the purpose of giving such advice.

The selection of the site was referred to the Commission of Fine Arts. The chairman of that Commission was Daniel H. Burnham, who had been chairman of the Commission that prepared the Plan of 1901. Naturally the report, after discussing other suggested sites, recommended the one laid down in the Plan of 1901. Also, being required so to do, the Commission of Fine Arts recommended an architect to design the memorial,—Mr. Henry Bacon, known to be in sympathy with the general principles underlying the Plan of 1901. Especially Mr. Bacon was trained in the classical traditions, which had been adopted for the national capital by Washington and Jefferson. The Capitol, the White House, the Treasury, the Patent Office, the old Post Office, the Court House—the enduringly fine buildings of the Government—had been designed in this style; and the Lincoln Memorial should carry on this oldest and best tradition. This Mr. Bacon has done in such manner as to create a building new in form, dignified and noble in proportions and material, and instinct with grace and charm. It is classical in the same way in which the Lincoln's Gettysburg Address and his Second Inaugural Address, on its walls, are classical. The memorial, like the man, "belongs to the ages."

The Lincoln Memorial Commission, on the advice of their architect and with the approval of the Commission of

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Fine Arts, selected as the sculptor for the statue of Lincoln, Mr. Daniel Chester French. From a technical standpoint the choice was well-nigh inevitable. To his work Mr. French brought also an historical perspective and a mental equipment which have enriched his creation with the elements of enduring greatness.

In order to insure that the mural decorations should fall into place in the general architectural scheme, Mr. Jules Guerin was commissioned to paint them; for he has preëminently the architectural sense. Of course he has other qualifications in high degree—feeling for color and training in form, perfected in lands that best know and exemplify the word “eternity.”

Miss Longman, too, has had her part in the eagles, palms and wreaths that decorate the tablets.

Now as to criticism. No architect, sculptor or painter competent to work on a memorial to Lincoln—it is not to be supposed that those selected were the only competent ones—would have reached the same results; there were more ways than one of solving the problems. Therefore it is to be assumed that opinions as to this or that feature will differ. But it will not do to assume that those other possible solutions had not been considered and rejected by artists who have spent years of study, and who have invited criticism as their work was in progress. Moreover, the Commission of Fine Arts, made up mainly of artists of

ability and experience, have exercised watchful care over every detail. That no serious questions as to artistry have arisen is proof positive that designs and execution have been satisfactory to a responsible body of peers of the collaborating artists acting as a jury. Furthermore, the Lincoln Memorial Commission, composed of representative American citizens, has put its seal of commendation on the work as it progressed.

To captious critics the saying of John La Farge is to be commended: “Remember, you do not criticise a work of art. A work of art criticises you.”

With the dedication of the Lincoln Memorial the people of the United States have a second memorial of the highest class. It ranks with the Washington Monument among the world’s supreme works of enduring art. Both typify worthily the character of men who have played significant parts in the history of civilization. Both represent the highest reaches of art in their day and generation in this country. Both appeal to the highest and deepest emotions of patriotism as exemplified in two lives in which no shade of personal ambition darkens a supreme devotion to liberty and humanity. Both stand in vital relations with those centers from which law emanates, is declared, and is executed. So they take their place as the expression of the national life of the American people.

Washington, D. C.

THE LINCOLN MEMORIAL

Described by the Architect, HENRY BACON

ON THE great axis, planned over a century ago, we have at one end the Capitol, which is the monument of the Government, and to the west, over a mile distant from the Capitol, is the monument to Washington, one of the founders of the Government. The Lincoln Memorial, built on this same axis still farther to the west, by the shore of the Potomac, is the monument of the man who saved the Government, thus completing an unparalleled composition which can not fail to impart to each of its monuments a value in addition to that which each standing alone would possess.

From the beginning of my study I believed that this memorial of Abraham Lincoln should be composed of four features—a statue of the man, a memorial of his Gettysburg speech, a memorial of his Second Inaugural Address, and a symbol of the union of the United States, which he stated it was his paramount object to save—and which he did save. Each feature is related to the others by means of its design and position, and each is so arranged that it becomes an integral part of the whole, in order to attain a unity and simplicity in the appearance of the monument.

The most important object is the statue of Lincoln, which is placed in the center of the memorial, and by virtue of its imposing position in the place of honor, the gentleness, power, and intelligence of the man, expressed as far as possible by the sculptor's art, predominate. This portion of the memorial where the statue is placed is unoccupied by any other object that

might detract from its effectiveness, and the visitor is alone with it.

The smaller halls at each side of the central space each contains a memorial—one of the Second Inaugural and the other of the Gettysburg Address. While these memorials can be seen from any part of the hall, they are partially screened from the central portion, where the statue is placed, by means of a row of Ionic columns, giving a certain isolation to the space they occupy and augmenting thereby their importance. I believe these two great speeches made by Lincoln will always have a far greater meaning to the citizens of the United States and visitors from other countries than a portrayal of periods or events by means of decoration.

Surrounding the walls inclosing these memorials of the man is a colonnade forming a symbol of the Union, each column representing a State—36 in all—one for each State existing at the time of Lincoln's death; and on the walls appearing above the colonnade and supported at intervals by eagles are 48 memorial festoons, one for each State existing at the present time.

I believe this symbol representing the Union, surrounding the memorials of the man who saved the Union, will give to them a great significance that will strengthen in the hearts of beholders the feelings of reverence and honor for the memory of Abraham Lincoln.

By means of terraces the ground at the site of the Lincoln Memorial is raised until the floor of the memorial itself is 45 feet higher than grade. First, a circular terrace 1,000 feet in



The Statue of Abraham Lincoln in the central hall of the Lincoln Memorial.



Bird's eye view of the treatment proposed for the District of Columbia in the plan of 1901. On the main axis stand the Capitol, the Washington Monument and the Lincoln Memorial.

diameter is raised 11 feet above grade and on its outer edge are planted four concentric rows of trees, leaving a plateau in the center 755 feet in diameter, which is greater than the length of the Capitol. In the center of this plateau, surrounded by a wide roadway and walks, rises an eminence supporting a rectangular stone terrace wall 14 feet high, 256 feet long, and 186 feet wide. On this rectangular terrace rises the marble memorial. All the foundations of the steps, terraces, and memorial are built on concrete piling which extends down to the solid rock.

Three steps 8 feet high form a platform under the columns. This platform at its base is 204 feet long and 134 feet wide.

The colonnade is 188 feet long and 118 feet wide, the columns being 44 feet high and 7 feet 5 inches in diameter at their base.

The total height of the structure

above the finished grade at the base of the terrace is 99 feet. The finished grade at the base of the terrace is 23 feet above grade, the total height of the building above grade is 122 feet.

The outside of the Memorial Hall is 84 feet wide and 156 feet long.

The central hall, where the statue stands, is 60 feet wide, 70 feet long, and 60 feet high.

The halls where the memorials of the speeches are placed are 37 feet wide, 57 feet long, and 60 feet high.

The interior columns are of the Ionic order and are 50 feet high.

Congress has appropriated the sum of \$2,939,720 for the construction of the memorial according to the approved design, including retaining wall and approaches, statue of Lincoln, and steps, but excluding the lagoon construction and construction of roads and walks around the memorial and leading thereto.

Henry Bacon, architect of the Lincoln Memorial, was born at Watseca, Ill., November 28, 1866. He entered the University of Illinois, class of 1888, but did not graduate. From 1885 to 1888 he was in the office of Chamberlin & Whidden, in Boston. In 1888 he entered the office of McKim, Mead and White of New York city, and the following year won the Rotch traveling scholarship, spending two years in Europe. In 1898 he established his office in New York city. He is a fellow of the American Institute of Architects and a member of the American Academy of Arts and Letters.



Statue of Abraham Lincoln. By Daniel Chester French, Sculptor.

DANIEL CHESTER FRENCH'S STATUE OF LINCOLN

By CHARLES MOORE

Emerson claims that a poet is entitled to credit for anything that any one finds in his poetry. So a sculptor is entitled to credit for whatever emotions his statue arouses in the beholder. The problem of the sculptor of a portrait statue is to express to the public that bundle of qualities which make up the character of his subject. His vehicle for such expression is, of course, the physical features of the person; but the modern face is a record of struggle, of emotions, of the whole life of the individual. Moreover, the face of today is mobile. Not only is it the expression of the soul, in the sense of Spenser's Hymn in Honour of Beauty, but it is also the reflection of present attitude towards life. So in the case of a subject like Lincoln, who as a man means different things to different people, the artist has a wide range of emotions from which to draw. The instrument being determined, the sculptor may evoke many harmonies.

What Mr. French has sought to convey is the mental and physical strength of the great War President, and his own confidence in his ability to carry his task through to a successful

finish. These ideas are suggested in the whole pose of the figure, and particularly in the action of the hands as well as in the expression of the face.

Photographs of Abraham Lincoln go to show that the features in repose made him a homely face. The testimony of those who saw him under the influence of cheerfulness or benevolence is that his face when lighted up was singularly beautiful. In Mr. French's face of Lincoln there is "majestic sweetness"; and the "lips with grace o'erflow." In the single moment allotted to the sculptor, the artist has expressed what is permanent in the character of Lincoln; and, fixed in the marble, that expression has unchangeable duration.

For those who desire to know of the details of construction, it may be said that the statue is done in Georgia marble; it is twenty feet in height and is composed of about twenty pieces of marble; it was cut in marble by Piccirilli Brothers. It was three or four years in process of construction, and Mr. French worked personally on the marble, both while it was at the marble shops and after it was set in place in the Memorial.

Daniel Chester French, the sculptor, was born in Exeter, New Hampshire, April 20, 1850. His father, Henry Flagg French, was at one time assistant-secretary of the Treasury.

His uncle, Benjamin B. French, was the officer in charge of public buildings during the Lincoln administration. Daniel French studied sculpture under Thomas Ball in Florence. Among his best known works are the Minute Man of Concord, the statue of General Cass in the Capitol, the statue of John Harvard at Cambridge, the group Dr. Gallaudet and His First Deaf Mute Pupil and the Butt-Millet and the Dupont fountains, in Washington; the colossal statue of the Republic in Chicago; the bronze doors of the Boston Public Library, the statue of Alma Mater, at Columbia, the statue of James Oglethorpe at Savannah, and the statue of Abraham Lincoln at Lincoln, Nebraska.



Central Group above the Gettysburg Address, typifying Freedom and Liberty.



Central Group above Second Inaugural Address, typifying Unity.

Jules Guérin was born in St. Louis, Mo., in 1866. He was a pupil of Benjamin Constant and Jean Paul Laurens, in Paris. He was the director of color and decoration at the Panama-Pacific international exposition at San Francisco. He worked with the Senate Park Commission in 1901, in rendering the plans for the improvement of Washington. In 1903 he made the renderings for the restoration of the White House, and in 1909 he made the renderings for the plan of Chicago. For the *Century* he illustrated Robert Hitchens' articles on Egypt and Palestine.

THE MURAL DECORATIONS

Described by the Painter, JULES GUERIN

The two decorations representing Emancipation and Reunion are on canvas, each piece of which weighs 600 pounds and cost \$400. About 300 pounds of paint were used. Each canvas is 60 feet long and 12 feet wide. The figures are eight and a half feet high. The decorations were painted entirely by the artist without assistance. There are 48 figures in the two panels. Almost as many models as figures were used. The head of Mr. Bacon, the architect, appears in the decoration on the north wall, the fourth figure in the group at the left of the angel.

The decorations are absolutely weather-proof, the paint being mixed with white wax and kerosene. The wax hardens but does not allow the paint to crack. Chemically, it is similar to the wax found in the tombs of the Kings of Egypt, which is still pliable. The decorations are affixed to the wall with a mixture of white lead and Venetian varnish.

In general terms the decoration on the south wall represents the Emancipation of a race; the subordinate groups represent Civilization and Progress. The decoration on the north wall represents Reunion, and Progress in the arts and sciences.

The decorations in the Lincoln Memorial typify in allegory the principles evident in the life of Abraham Lincoln. There are six groups in a grove, each group having for a background cypress trees, the emblem of Eternity.

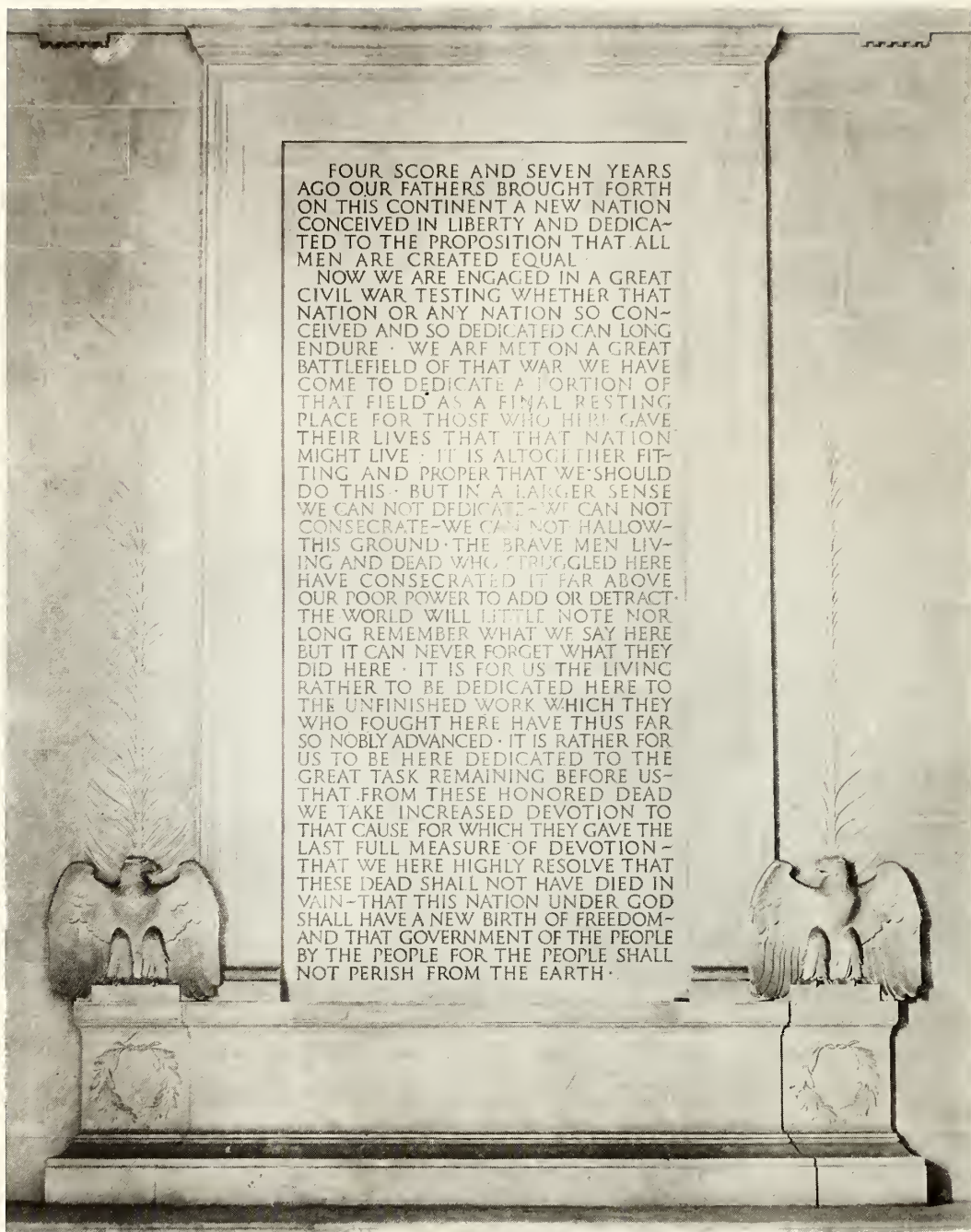
The decoration above the Gettysburg Address typifies, in the central group, Freedom and Liberty. The Angel of Truth is giving Freedom and Liberty to the slave. The shackles of

bondage are falling from the arms and feet. They are guarded by two sibyls.

The left group represents Justice and Law. The central figure in the Chair of the Law has the sword of Justice in one hand, with the other she holds the Scroll of the Law. Seated at her feet are two sibyls interpreting the Law. The standing figures on each side are the Guardians of the Law, holding the torches of Intelligence.

The right group represents Immortality. The central figure is being crowned with the laurel wreath of Immortality. The standing figures are Faith, Hope and Charity. On each side is the vessel of wine and the vessel of oil, the symbols of Everlasting Life.

The decoration above the Second Inaugural Address has for the motive of the central group, Unity. The Angel of Truth is joining the hands of the laurel-crowned figures of the North and South, signifying Unity, and with her protecting wings ennobles the arts of Painting, Philosophy, Music, Architecture, Chemistry, Literature and Sculpture. Immediately behind the figure of Music is the veiled figure of the Future. The left group typifies Fraternity. The central figure of Fraternity holds within her encircling arms the Man and the Woman, the symbols of the Family developing the abundance of the earth. On each side is the vessel of wine and the vessel of oil, symbols of Everlasting Life. The right group represents Charity. The central figure of Charity, attended by her hand-maidens, is giving the Water of Life to the halt and the blind, and caring for the orphans.



Tablet in the Lincoln Memorial containing the Gettysburg Address.

ABRAHAM LINCOLN AS A THEME FOR SCULPTURAL ART

By FRANK OWEN PAYNE¹

OF MAKING many books about Abraham Lincoln there is no end.

We shall not however add with the Preacher, that much study of them is a weakness of the flesh, because there is a perennial vitality of interest in the theme of the "First American" which can not help investing with a charm even a commonplace essay upon him.

To the student and observer of American life, the amazing growth and popularity of Lincoln as a national idol among all classes of our people, South as well as North, is most significant and gratifying. Born as he was in Kentucky, midway between the states which warred in 1861, he belongs, geographically at least, to both sections.

Lincoln has become the embodiment of all that is highest and best in what we are pleased to term Americanism. He has become idealized and idolized as a great national hero. Not having been a churchman, Lincoln is never likely to become canonized a saint by any act of ecclesiastical authority. But it is apparent that he has already been almost canonized in the hearts of his loyal countrymen.

James Russell Lowell, with keen prophetic insight, foresaw the phenomenal growth of Lincoln's fame in popular appreciation, when in his Commemoration Ode, written more than fifty years ago, he said:

"I praise him not; it were too late;
And some innate weakness there must be
In him who condescends to victory
Such as the present gives and can not wait
Safe in himself as in a fate.

So always firmly he;
He knew to bide his time;
And can his fame abide,
Still patient in his simple faith sublime
Till the wise years decide.

Great captains with their guns and drums
Disturb our judgment for the hour,
But at last silence comes;
These all are gone and standing like a tower
Our children shall behold his fame,
The kindly-earnest, brave, foreseeing man
Sagacious, patient, dreading praise, not blame,
New birth of our new soil, the first American."

So much has been written about Lincoln that it may seem as if there could be nothing new to say concerning his life, his works, or the reach of his influence among men. This is very probably true. Little has as yet appeared in print concerning Lincoln in art. It may not be uninteresting for us to consider some of the more noteworthy memorials which have been erected to him in the fifty odd years since his tragic death. This is particularly timely in view of the completion of the splendid memorial just dedicated in the City of Washington on the Potomac.

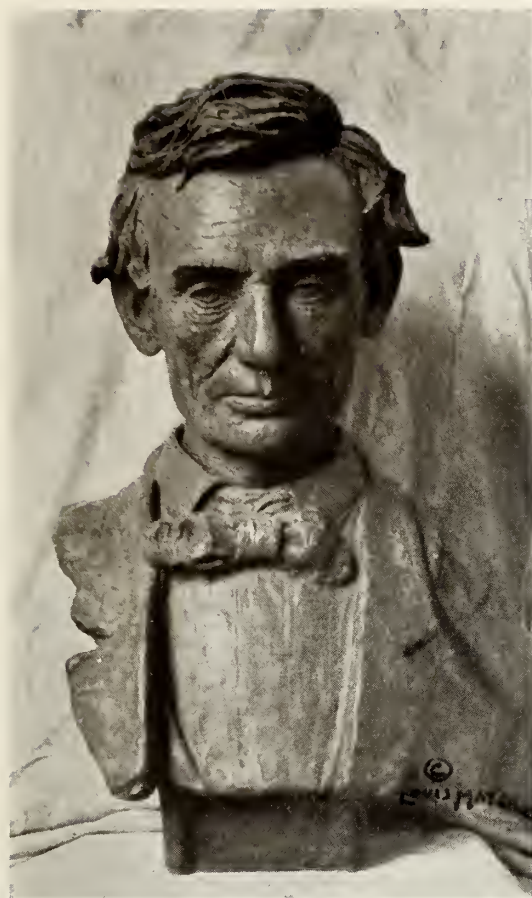
Monuments to Lincoln outnumber those of any other of our national heroes. Even the father of his country can not approach Lincoln in the number of his sculptural representations. In February, 1909, *Monumental News* published what was supposed to be a complete list of Lincoln monuments, the number being only *nine*. We have been able to list more than *one hundred* statues and were the medals, medallions, plaques, coins, etc., added, the list

¹ Died Feb. 6, 1922. Mr. Payne has frequently contributed to ART AND ARCHAEOLOGY.



ABRAHAM LINCOLN, by Augustus Saint-Gaudens, in Lincoln Park, Chicago.

ART AND ARCHAEOLOGY



Louis Mayer's convincing portrait bust; one of the most realistic sculptured Lincolns hitherto achieved.

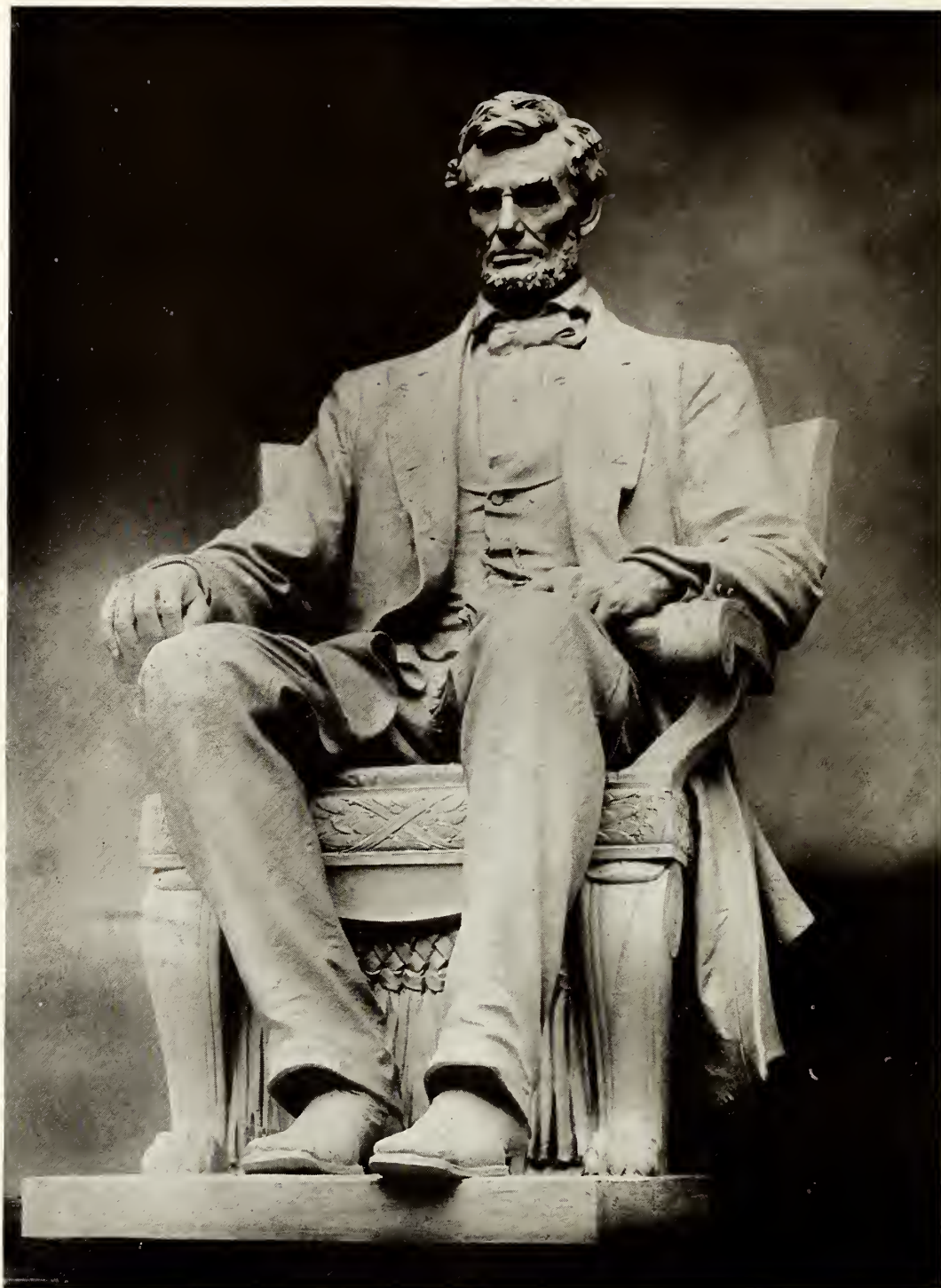
would approximate *one thousand* different works.

Unlike most other subjects of sculpture, Lincoln offers a unique problem to the worker in plastic art. The sculptor has been confronted with a most difficult problem in representing Lincoln's lank awkward figure in such a way as to give to it the dignity and beauty demanded of a monumental work of art. A study of the numerous statues of Lincoln will reveal the fact that the artist has not always been entirely successful in the achievement of this result.

There are sculptors of the very highest rank who have declared it to be their opinion that in spite of the greatness of

the subject, in spite of the nobility of his achievements, in spite of the inspiration to be awakened by the contemplation of his extraordinary life, Abraham Lincoln is not a proper theme for sculptural treatment. It is said that J. Q. A. Ward was several times approached with offers of valuable commissions for a statue of Lincoln, but he is said to have invariably declined on the ground that he did not regard the subject as one belonging within the realm of sculptural art. There are several others among living sculptors who have concurred in Ward's judgment. The writer has made investigation among the most noted living sculptors who have not as yet created a statue of Lincoln, with a view to determine why they have never done so. It is a surprising fact that they have one and all declared that it is not due to any inherent difficulty nor is it because of any lack of fitness as a sculptural theme. The reason seems to lie in the fact that these artists have never as yet been asked to execute such a work.

We fancy that it is the ambition of practically every sculptor some day to produce a statue of Lincoln. This is the case with several among the younger artists with whom we have conversed upon the subject. One of the most successful sculptors has assured me that he has long cherished in his heart a conception of Lincoln which he hopes to execute when he has attained to the very highest point of his artistic career. Great as he now is, he regards his conception as far too high for his present rank in the artistic world. It must take a very brave sculptor indeed to attempt the portraiture of Lincoln in these days when there has been so much criticism,—destructive, abusive, vituperative, sometimes,—that it will require no small degree of fortitude to



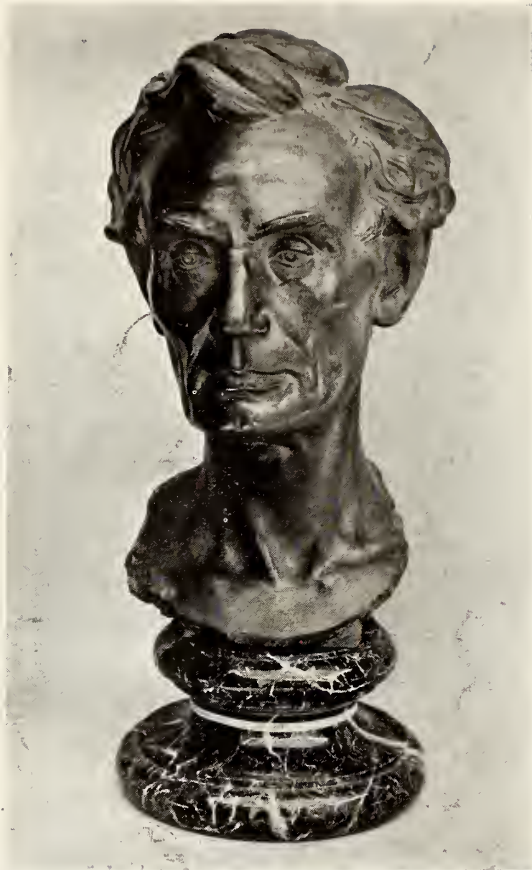
Weinman's seated statue, which is in the memorial at Hodgenville, Ky., the birthplace of Lincoln. This is greatly admired by Robert T. Lincoln and his family.

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venture upon the portrayal of Abraham Lincoln. Yet it is the ambition of practically every sculptor to be able some day to land a commission for a statue of this the most popular character that has appeared in American history. And this is in spite of criticism. Such is the temerity, not to say audacity, with which the artist must approach the subject, especially when he turns it over to the mercies of the unfeeling world for judgment.

Whether Lincoln is or is not a fit subject for sculptural art is beyond the comprehension of the writer. Discussions of this sort must inevitably be relegated to the limbo of ultra-artistic criticism. It is a significant fact that nearly a score of our best known sculptors, many of them artists of note, discriminating taste, and masterly craftsmanship, have rivalled one another in their efforts at delineating the great Emancipator.

The most distinguished among our artists, men like Saint Gaudens, Niehaus, Weinman, Borglum, and French, to mention only a few, have found in the Martyr President a perennial inspiration for artistic creations of the highest order. The powers of the imagination have been well nigh exhausted in the attempt to represent him in unique and characteristic attitudes. He has been depicted in almost every possible and we regret to say impossible pose. He has been portrayed standing, seated, enthroned, equestrian, dying, dead! He has been represented thinking, speaking, praying, judging, pleading at the bar, wielding the axe, and caught in the very act of emancipating the slave. He has been given to us alone, and accompanied with his associates. His gaunt figure and sober countenance have been portrayed in every suitable and unsuitable medium,—in clay, in



Original portrait bust by Douglas Volk after the life-mask made by the same sculptor in Chicago. The most authentic of all Lincoln portraits.

plaster, in concrete, in wax, in wood, in bronze, in marble. Could plastic art go farther?

It is not the awkward boy stretched out upon the rude cabin floor with shingle and charcoal, industriously striving to master the intricacies of the "rule of three," that we think of when the name of Abraham Lincoln is spoken. It is not the rail-splitter, not the flatboat man, nor the country storekeeper, nor the itinerant attorney following the peregrinations of the circuit court, that thrills, enthuses, and entralls us. It is Lincoln the statesman, the president, the liberator of the slave, the preserver of the Union, that we

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The Great Medal by Frank Magniadas, struck in Switzerland and presented to Mrs. Lincoln after the death of her husband. The Emperor Napoleon III refused to let this medal be cast in France, where the money had been raised by popular subscription. This photograph was given to the writer by Robert T. Lincoln, who regards it as one of the best likenesses of his father.

would see portrayed in enduring bronze. That is the Lincoln whom we revere. That is the only conception of him which is worthy the homage of mankind. That is his greatest title to human recognition and lasting regard. It is that phase of Abraham Lincoln that shall ever make him the idol of his countrymen. Statues and monuments must inevitably be erected in his honor to the end of historic time.

It may not be out of place in this connection to refer to the fact that he has been depicted both with and without a bearded face. Now at the time of his election to the presidency, Lincoln wore no beard at all, and all the earlier pictures of him represent him with a beardless face. It is a well known fact, however, that shortly after his entrance upon the arduous duties of his great office, he let his beard grow, and all later portraits show him with a beard. The familiar story of how he

came to grow a beard at the suggestion of a little girl, is too well known for repetition here. Apropos of this fact, it seems to the writer that for historical accuracy at least, all statues of him should be modeled so as to portray him with bearded face. It was thus that Lincoln looked when he delivered his Second Inaugural Address. It was thus that he appeared when he delivered his memorable Gettysburg Address. It was the bearded Lincoln, moreover, who issued the Emancipation Proclamation. It was thus that he looked on that eventful night when the bullet of the mad assassin struck him down. For these reasons it seems to us that only those statues which represent Lincoln with a bearded face, are to be regarded as the most realistic and convincing examples of portraiture.

Some of the artists have given us Lincoln in both aspects. Examples of this are the works of Borglum, Niehaus, and others. But the bearded representations by these artists as well as the well-known statues by Weinman, Saint Gaudens, and French are far superior to any others with the possible exception of Volk's portrait, which was modeled after the life-mask taken in 1861.

In defense of the several representations of Lincoln with the shaven face, it may be said that they attempt to portray him at the time when he was laying the foundations of his unique life and character. They are representative of his early life when he was just as great in reality as he was when he made the whole world ring with his epoch-making deeds as Chief Magistrate of the Union. There is also a sort of glamour about the early life of the great. It is doubtless that quality which lends the chief charm to such artistic creations as Hoffman's Boy

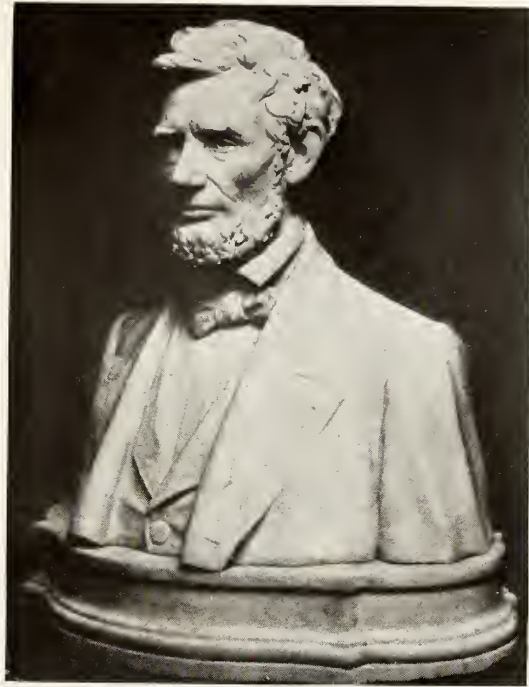
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Christ in the Temple. But in the greater part of representations of the kind, there is likely to be an attempt to go too far and to depict a great character in a way quite remote from historic reality.

The poet may say what he pleases about a bird, or a tree, or a flower in general, but when he refers to a lark or a thrush, to a pine or a palm, to a lily or a violet,—he ought to keep quite within the bounds of adherence to scientific fact. The same is equally true in every other realm of art. The painter or the sculptor is at liberty to represent a rail-splitter, a flatboat man, a *hobo*, or a *country gawk* if he choose, but such works ought never to be classed as portraiture and be called *Lincoln*! This sort of crime has already been perpetrated more than once, and one example stands out conspicuously among the colossal artistic blunders of American sculpture.

The life mask (there is no death mask), and above all else the numerous photographs are the data on which all reliable sculptural portraiture of the dead must be founded. All other works give the lie to what must ever be regarded as the most authentic data for convincing statues of Abraham Lincoln. Few people of his day were ever more photographed than he was. It is fortunate that there are so many excellent photographs of Lincoln in existence.

In these days of the "Kodak," when snap-shots are common, there are innumerable pictures of everybody. But in the days between 1861 and 1865, wet photography and time exposures were necessary and the cost of a picture was greatly in excess of the present day cost. It is quite remarkable that so many pictures of any one of that day have come down to us. Judged from these



Bust of Lincoln in Crestelle marble by Charles H. Niehaus. This is the third portrait of Lincoln by Niehaus.

varied representations of him, Lincoln was not the "ugly" individual he has been represented to have been. It is from these innumerable photographs, and above all else it is from studies of the life mask made by Leonard Volk in 1861, that the artist is enabled to know exactly how he appeared to his contemporaries. As a result it becomes a less difficult task when it comes to the conception of Abraham Lincoln in sculptural art.

Regarding the personal appearance of Lincoln, we are permitted to quote from an admirable essay which appeared in McClure's Magazine from the pen of Truman H. Bartlett, whose work on the Portraits of Lincoln is well known. The article alluded to is entitled "The Physiognomy of Lincoln." Of the personal appearance of Lincoln, Mr. Bartlett says: "It is the popular belief, the world over, that Abraham

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Lincoln was in face and figure, in action and repose, an excessively ugly man. It is doubtful if any human being known to history has been the subject of such complete and reiterated description, by high and low, friend and enemy. The vocabulary employed to describe him includes about every word in common use in the English language, the meaning of which is opposed to anything admirable, elegant, beautiful, or refined. The words used to set forth the physical appearance of this personage, now rated by imposing fame as one of the Great of the Earth, when assembled, have a new and affecting interest."

"From the time that Abraham Lincoln was fourteen years of age, then more than six feet tall and weighing about one hundred sixty pounds, until he was nominated for the presidency, he was locally known by the following pleasing characterizations:—'angular,' 'ungainly,' 'clumsy,' 'awkward,' 'thin,' 'leggy,' and 'gawky.' His clothes and his unconventional movements and manners have received a similar unflattering description."

Opposed to this description stand the personal recollections of such intimate associates as his secretaries, John Hay and John G. Nicolay, as well as many others who have positively declared Lincoln to have been a man of commanding presence. There are also many references to the attractiveness of Lincoln's countenance, to the beauty

and expressiveness of his eyes, to the elastic manner of his walk and to his easy, even graceful posture when sitting. All such testimony goes far to prove that he was in no sense the uncouth personage he has so often been said to be. In spite of the vast and growing number of Lincoln statues, so many of which are commonplace when not positively bad, there has been a sufficiently large number of really good works to justify the very highest effort of any artist.

The erection of the noble monument in the city of Washington, where it ranks with the Capitol and the Washington Monument in the excellence of its architecture, is an attempt to honor Lincoln as he deserves to be honored. The best that architecture, sculpture, and landscape gardening can do has been done as a testimonial to the esteem in which a grateful nation regards him. It is the latest but not the last tribute of art to Lincoln's greatness. It will not be the last, for Abraham Lincoln furnishes a perennial theme for the artist as well as for the historian and man of letters. The triumph of democratic principles in the late war will enhance the glory of the great Emancipator wherever in future ages true Democracy shall triumph. For Lincoln was indeed the first ambassador whom the great hitherto unrepresented common people sent as plenipotentiary to the court of world affairs.

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